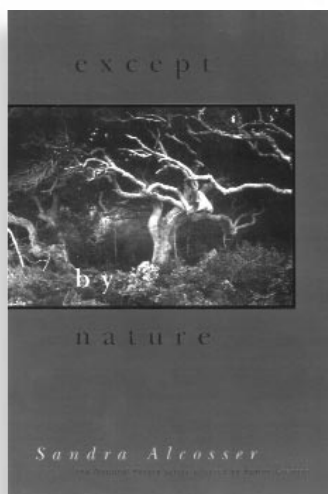




# Grants to Organizations

The National Endowment for the Arts offers assistance to a wide range of non-profit organizations that carry out arts programming. The Endowment funds exemplary projects in all the artistic disciplines, including dance, design, folk and traditional arts, literature, media arts, museums, music, musical theater, opera, theater, visual arts, arts education, and presenting, as well as multidisciplinary pursuits. Grants are awarded to arts, educational, and community organizations for specific projects rather than for general operating or seasonal support. All grants must be matched by non-federal sources at least 1-to-1.

During Fiscal Year 1998, 2,074 applications were submitted from organizations seeking Endowment funding, and 1,178 grants totaling \$38,649,673 were awarded. A complete listing of these grants is posted on the Endowment's Web site at <http://arts.endow.gov>.



Graywolf Press in St. Paul, Minnesota published and distributed nationally eight books of poetry. *Except by Nature* by Sandra Alcosser, pictured above, received the James Laughlin Award of the American Academy of Poets. Photo ("Amelia Island," 1989) by Clyde Butcher and cover design by Jeanne Lee for Graywolf Press.

## Creation & Presentation

Through its Creation & Presentation category, the Arts Endowment fosters the creation of new artistic works, and encourages the public presentation and dissemination of art forms of all cultures and periods. Funded projects provide the resources, time and space for artists to create their work, through such activities as commissions, residencies, rehearsals, workshops and design charrettes. Projects also facilitate the public presentation of the arts to audiences in a variety of formal and informal settings, through performances, exhibitions, festivals, publications, touring, radio and television broadcasts, and new technologies. Creation & Presentation grants sustain the development of artistic creativity and bring to the American people the rich cultural legacy of their nation and the world.

Creation & Presentation was the largest award category in 1998, receiving 49 percent of all Grants to Organizations applications. The Endowment funded 620 projects for a total of \$17,212,474. These projects represent the core creative activities of most artistic disciplines, and cover an extraordinary range of aesthetic perspectives, scale of institution, and geographic location. Most of these grants were for the public presentation of new or existing works of art, often including educational and interpretive activities. For instance, the North Carolina Museum of Art in Raleigh received funding to reinstall its African, New World, and Oceanic collections and to provide accompanying public education and outreach programs. The project offered museum visitors an opportunity not only to see artistic objects from these parts of the world, but also to understand how the objects were created, their original significance and use, and their connection with the viewer.

Many new performing arts works have been created with Endowment funds. In 1998, Opera/Omaha in Nebraska received a grant for the creation and premiere of a new opera by American composer Libby Larsen. The majority of Creation & Presentation awards in dance, musical theater and theater were for the commis-



sioning and presentation of new works, such as the grant to Perseverance Theater in Douglas, Alaska for the development and production of a new play by Anne Bogart. Visual arts projects funded by the Endowment include a variety of artists' residencies, exhibitions, commissions for public art, and critical publications; an example is the American artists' residency program of the Bemis Center for Contemporary Arts in Omaha, Nebraska. Many grants in the field of literature went to publishing projects such as the *Antioch Review* in Antioch, Ohio and *Quarterly West* in Salt Lake City. Media arts grants funded a variety of documentaries and broadcast series, film festivals, and radio productions; for example, a grant to the Kentucky Educational Television Foundation in Lexington supported production of three episodes of *American Shorts*, a series of television dramas adapted from short American plays.

Some 1998 Creation & Presentation grants funded projects celebrating the millennium, such as the grant to Western Public Radio in San Francisco for *Lost and Found Sound: An American Record*. This series of public radio programs for national broadcast chronicles, reflects and celebrates the twentieth century in sound, through richly layered audio stories created by noted radio producers and other artists. Another grant went to the Chicago Symphony Orchestra's millennium project, "Roots and Branches: A Retrospective of Twentieth Century Music," featuring performances, classes, publications, and national radio broadcasts.

Arts Endowment funds have broad geographic distribution through this category. Creation & Presentation grants were made directly to organizations in 46 states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. In addition, 173 of the 620 grants went towards multi-state projects that toured or were distributed across state lines, widely spreading the impact of federal dollars. For example, a grant to the Jacob's Pillow Dance Festival in Lee, Massachusetts supported a consortium of presenters in Maine, Massachusetts, Vermont, New Hampshire and Minnesota for the development and presentation of new collaborative works by contemporary choreographers and jazz composers, benefiting audiences in all five states.

Principal dancers of the Pennsylvania Ballet in Philadelphia in a performance of *Sfrenato*, a newly commissioned work by choreographer Matthew Neenan. Photo copyright Paul Kolnik.



The Film Arts Foundation in San Francisco and filmmaker Anne Makepeace produced a documentary on the life and work of photographer Edward S. Curtis for broadcast on public television's *American Masters* series. This photograph, "Chief of the Desert, Navajo," was taken by Curtis in 1904. Photo courtesy of the Library of Congress.





## Education & Access

The Arts Endowment maintains that all Americans should have lifelong opportunities to experience the arts — as learners, makers and audience members. Education & Access grants expand opportunities for lifelong arts learning and help make the arts available to all Americans. In 1998, the Endowment awarded 265 Education & Access grants for a total of \$9,279,000. Direct grants were awarded to organizations in 41 states and the District of Columbia, with grants for multi-state projects ensuring that funded activities reached every state in the country. For example, a grant to the Council of Chief State School Officers in Washington, D.C. went towards arts education assessment in 14 states.

For students in pre-Kindergarten through grade 12, research has shown that the development of artistic skills can improve cognition, increase confidence and communication, and enhance the overall learning environment. NEA education grants in 1998 encompassed a full range of learning experiences, such as the award to the Adams County School District 14 in Commerce City, Colorado supporting the "Next Generation Project: Connecting Youth, Teachers, and Community" through music

The Portland Art Museum in Oregon conducted an ongoing statewide project with the Northwest Film Center designed to expand arts education and promote media literacy. Here filmmaker-in-residence Enie Vaisburd guides a student photographer in Ontario, Oregon. Photo by Julie Quastler.

The Baltimore Symphony Orchestra's Arts Excel partnership integrates music with other subjects in grades K-12 in Baltimore County, Maryland. Here violinist Eddie Drennon of the Umoja String Quartet instructs Lansdowne High School students at the keyboard. Photo courtesy of Lansdowne High School.



and dance activities. Other support of in-school projects included a grant to the YMCA of Billings, Montana to bring literary, visual and performing artists to schoolchildren in 35 towns, 18 counties and two Native American reservations.

Important partnerships between schools and cultural organizations were nurtured by Endowment grantees such as the Vesterheim Norwegian-American Museum in Decorah, Iowa. The "DK-12: Design for Thinking" project at the University of the Arts in Philadelphia and the American Festival Project Training Program in Whitesburg, Kentucky provided professional development for teachers and art specialists. Other Endowment awards supported education projects that allowed master artists to work with apprentices, such as the Urban Institute for Contemporary Arts' photography program for teenagers in Grand Rapids, Michigan.

Projects emphasizing access to the arts varied widely and included distinct approaches to making the arts available to all Americans. As touring is an important way to bring the arts to rural communities, the Endowment supported such projects as the Alabama Shakespeare Festival's five-state tour of *The Taming of the Shrew*. Among the vitally important programs for young audiences funded was an educational concert series by the Fargo-Moorhead Orchestral Association, which reached 6,000 children in North Dakota.

The Endowment also helped make possible high impact projects serving older adults and people with disabilities. An example from the Boston area is the WGBH Educational Foundation's creation of descriptive video services, which make public television programs more accessible to blind individuals. Other funded projects exposed participants to various ethnic art forms or genres, such as the Japanese American Cultural and Community Center's presentations of traditional Japanese arts to the diverse communities of Los Angeles. Such programs often serve to heighten a community's awareness and appreciation of its cultural resources.



The Student Outreach Program of A Noise Within in Glendale, California enabled Los Angeles area school groups to see the theater's 1998 production of Sophocles' classic drama, *Oedipus the King*. Photo by Craig Schwartz.



Voices of Youth, a project of the Western Folklife Center in Elko, Nevada, teaches young people about their cultural heritage while developing skills in photography and audio recording. Here intern Ranchel Sandoval works with audio coach Jack Loeffler to edit her recordings for radio. Photo by Bruce Hucko.





## Heritage & Preservation

Reflecting the many threads that comprise the cultural and aesthetic fabric of this country, the diverse artistic heritage of the United States is unique in the world. Preservation of this heritage and the nation's plentiful artistic accomplishments enriches the lives of all generations of Americans. Heritage & Preservation grants honor and make visible the artists and art forms of America's many cultural groups; preserve the significant achievements of multiple artistic traditions; and conserve important works of art for future generations.



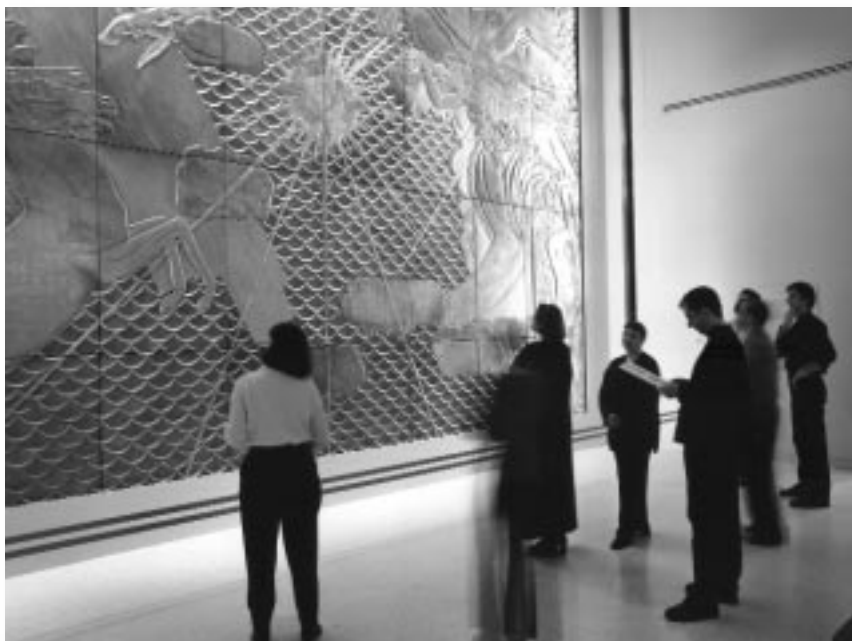
At the 1998 Moanalua Gardens Foundation's Prince Lot Hula Festival in Honolulu, Hula masters conducted classes and danced in traditional and modern styles. Pictured is Auntie Genoa Keawe, the first lady of Hawaiian song. Photo by Eddie Freeman.

In 1998, the Arts Endowment supported 140 Heritage & Preservation projects at a level of \$4,155,400 in 33 states, the District of Columbia, and Puerto Rico. Grants covered a wide variety of activities, from conservation of artworks and artistic repertoires to presentations of a panoply of artists and art forms. Funded projects ranged from the traditional, such as the gathering of the Northwest Native American Basketweavers' Association in Olympia, Washington, to the innovative, such as the development of a national public television series by Folk Traditions, Inc. in New York City about the evolution of the Broadway musical.



A technical assistance program of Cornerstones Community Partnerships in Santa Fe trains community residents in adobe construction and conservation techniques, to preserve the cultural heritage of New Mexico. Here volunteers make extensive roof repairs to the Nuestra Senora de la Asuncion church in Placita. Photo by Ed Crocker.





*The Chariot of Aurora*, a monumental Art Deco lacquer relief, newly conserved and installed as part of the permanent exhibition at the Carnegie Museum of Art in Pittsburgh. Photo courtesy of the Carnegie Museum of Art.

Heritage projects supported by the Endowment ranged from the presentation of traditional Asian arts in Seattle to a hula festival in Honolulu. A grant to Brown University's Haffenreffer Museum in Providence, Rhode Island went towards the catalogue and video components of an exhibition on Kiowa and Comanche Lattice Cradles, which will travel to Tulsa, Oklahoma and at least three additional sites. In Sitka, Alaska, master artists working with apprentices will create Tlingit carvings for the Sitka Tribe's new Community House. A grant to the Western Folklife Center in Elko, Nevada will help provide for two permanent exhibitions commemorating the ranching traditions of the American West. The West Virginia Folk Arts Apprenticeship Program allows traditional artists to individually instruct younger practitioners, ensuring the survival of important artistic traditions.

An array of funded preservation projects included the saving of two American Yiddish features from deterioration by the National Center for Jewish Film in Waltham, Massachusetts. Ten important works of Hispanic literature from the 1960's and 1970's will be restored to print by Arte Publico Press in Houston, Texas. Four 17<sup>th</sup> century tapestries illustrating scenes from the life of Christ will be conserved at New York's Cathedral of St. John the Divine. A grant to Indiana University in Bloomington will support the conservation and reinstallation of Thomas Hart Benton's epic murals from 1933. In an important breakthrough for the dance field nationwide, a grant to the Dance Notation Bureau in New York will support development of a computer program linking Life Forms animation and Laban Writer notation software, facilitating the notation and preservation of dance history and choreography for artists, students, and scholars.



## Planning & Stabilization

America's nonprofit arts organizations, large and small, constantly seek to improve their financial and administrative structures so as to effectively carry on their work. Through Planning & Stabilization grants, the Arts Endowment strengthens the ability of arts organizations to accomplish their missions and realize their goals. In 1998, 153 Planning & Stabilization grants were awarded to organizations in 33 states and the District of Columbia, totaling \$8,002,799. This total includes \$941,000 to arts service organizations, such as OPERA America and the Association of American Cultures, for projects serving their constituent fields.



Arts Horizons in Englewood, New Jersey created a cash reserve, strengthening its ability to touch the lives of children. Above: a boy in Orange, New Jersey has fun on the drums in an after-school program. Right: girls enjoy a performance at PS 203 in Queens, New York. Photos by Sherry Rubel.



Planning grants help an organization assess its strengths, weaknesses and financial health. Funded projects may be comprehensive, including all areas of operation, or targeted, focusing on specific organizational activities. Some funded projects develop strategies for building partnerships and resources among a group of organizations linked by geography, programming, artistic field or mission.

A number of 1998 grants facilitated long range planning, marketing assessments and/or feasibility studies, such as those awarded to Ballet West in Salt Lake City; the Atlantic Center for the Arts in New Smyrna Beach, Florida; the National Association of Latino Arts & Culture in San Antonio; the Wichita Art Museum in Kansas; the Arkansas Repertory Theater Company in Little Rock; the Kentucky Art



and Craft Foundation in Louisville; and the Watershed Center for the Ceramic Arts in Newcastle, Maine. Other planning grants went to the Koahnic Broadcast Corporation in Anchorage, Alaska to assess its capacity to serve the Native American community; the United Tribes Technical College in Bismarck, North Dakota to support management assistance for the college's Cultural Arts Program; and Space One Eleven in Birmingham, Alabama to plan a community-based, earned income program.

Company members of the Muntu Dance Theatre in Chicago, which undertook a strategic planning process, in a 1998 performance of the Juba Jig. Photo by Kwabna Shabu.





The Omaha Theater Company for Young People in Nebraska implemented an earned income plan, including revenue from ticket sales for this production of *The Boxcar Children*. Photo by James Keller.

Stabilization grants help organizations to determine and realize their appropriate institutional size; maximize and diversify their resources; or enhance their abilities to serve or strengthen their arts field. For example, a grant to the Acadiana Arts Council in Lafayette, Louisiana will expand services to an eight-parish region comprised of 72 rural communities in the southwestern part of the state. The Omaha Symphony Association in Nebraska received funds to expand its box office services, both to customers in other parts of the city and to other arts organizations marketing their own programs. The Florida Grand Opera in Miami was funded to establish a new outreach department that will expand audiences by better serving the diverse communities of south Florida.

Some stabilization grants help arts organizations to strengthen their institutional capacity by establishing or augmenting a term endowment or term cash reserve. These grants must be matched by non-federal sources at least 3-to-1. Such grants in 1998 went to, among others: the Muntu Dance Theatre in Chicago; Writers in the Schools in Houston; the Langston Hughes Cultural Arts Center in Seattle; the San Francisco Jewish Film Festival; the Joslyn Art Museum in Omaha; the Augusta Symphony in Georgia; the Rhode Island Philharmonic Orchestra in Providence; the University Musical Society in Ann Arbor, Michigan; the Missoula Children's Theatre in Montana; and the Pregones Touring Puerto Rican Theatre in The Bronx, New York.





Enthusiastic audience members on opening night at the 1998 San Francisco Jewish Film Festival, which established a cash reserve to better serve the community. Photo by Richard Bermack.